The Collegian

SAINT MARY'S COLLEGE

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TWENTY-THIRD YEAR

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EDITORIALS

17 TO 2185

A RECENT report from some one of the numerous offices of the University of California gave the information that the venerable state institution would graduate some 2185 students in the year 1926. The number includes the graduates of the university proper and all its appendages, but nevertheless all the degrees came from the "University of California." The number is imposing and hopeful to the extent that it indicates the progressive tendency among the belittled and besmirched American "younger generation." Evidently young America does appreciate some things cultural!

Another report, from one of the few offices of Saint Mary's College, states that the venerable institution of the Christian Brothers would graduate seventeen bachelors. The number includes graduates from the colleges of Arts and Letters and of Commerce. And this number is also imposing and hopeful: because of its smallness.

An interesting experiment—indeed, it would be extremely diverting and instructing—would be to tabulate the two sets of graduates and in the course of about twenty years return and compare them. By the law of averages, or, since that respected law has been quite disrespected of late, by the law of proportions we would wager that the smaller number will be the larger in the matter of accomplishment and quality. It is the age-old proposition: mobs make for quantity without quality. And by its very age the proposition has come to prove itself fairly accurate.

Peculiarly enough, one of the officials of the University of California drew a clever, fine distinction when he said that the large number of students in some classes were not "crowds" but rather "small individual groups." Remarkable! What is the difference between a crowd and an individual group? When they are seated in a large lecture hall and some pedantic professor throws facts and formulae at them, what difference does it make whether one person calls that throng a crowd or an individual group?

Remember it—17 to 2185.

THE LAST OF SEVENTY-SEVEN

WITHIN the short span of five days, the last two representatives of the class of 1877 left this earth. On the nineteenth of April Judge Edward F. Fitzpatrick, for many years a leading barrister of San Mateo County, died in his home at Redwood City. The following Saturday, five days distant, Father John E. Cottle had also died. With the passing of these veterans went the remnant of the class of seventy-seven.

The Redwood City Times-Gazette voices, in part, the esteem in which Judge Fitzpatrick was held: "The passing of Judge Fitzpatrick removes from earthly activities a San Mateo County pioneer, a sterling citizen, a profound lawyer, a loyal friend, a devoted father and loving husband, and a true Christian. His fealty to his community was one of the outstanding characteristics of his life." His career was one of activity and brilliant success, from the time he graduated from the old College in Mission Road to the present.

Perhaps even more illustrious is his classmate, Father Cottle. Leaving Saint Mary's in 1877, John E. Cottle went to Montreal to pursue theological studies for the priesthood. In 1880 he was ordained with three other clergymen who have become famous in the recent history of the Catholic Church in California: Fathers John Coyle, John McGinty and John Sullivan. The four Johns took up their parish work in the diocese of San Francisco, and now the last of them has ceased laboring. The monument erected by the four friends in the cemetery of the Holy Cross is now complete, for Father Cottle was laid to rest in the fourth and last grave. The last of the quadruple guard, and truly worthy of the honor!

For thirty-seven years Father Cottle labored as pastor of Saint Brigid's church in San Francisco. During his time he built up the parish and the beautiful old church, and after 1906 he again set to work to rebuild the ruined fruits of earlier labor.

Father Cottle was well known and well loved. This was admirably proven by the vast number of mourners that attended his funeral, and by the obituary honors paid him by the Catholic clergy and laity, and by the civic bodies of San Francisco. Although his name will live in the annual gift which he made for excellence in oratory at Saint Mary's College, Father Cottle will live longer and more vitally for the good name he carried, for the good love he commanded, and for innumerable works of real accomplishment that transpired during his faithful, laboring life.

MAY THEY REST IN PEACE!

—L. V. P.

THE CLASS OF 1926

IN NUMEROUS respects the class of 1926 is unique. It is unique because it contains men who have been, during their years at Saint Mary's doers of deeds. Some there are who were speakers of words, but the majority believed in action rather than speculation. It is safe to say that the class has done much for Saint Mary's for it has acted as a sort of precursor, starting its college career just after the general slump experienced in the years previous to 1922. In a way, the class has been a pioneer, for in educational, athletic, social and every other way, it has been subject to experiment upon experiment. Most of the experiments were sound and have made for good, but nevertheless it is the men of 1926 who had to endure them.

This year's graduating class is the first in many years that can number a goodly proportion of genuine students among its ranks; it can point with pride to the representation of athletic stars; it can boast of its accomplishments in every phase of college activity.

Of course, to every Senior class there comes an illusion that it is the best ever. Such is human nature; and it is quite possible that we are laboring under the same illusion in making some of the above statements, but certainly, no one will grudge us the privilege of opining that the Twenty-sixers are a real, solid, good class. If it be more than that, more power. But we are fairly certain that it is as much as that!

Accordingly, we can look to the men of 1926 with expectation that they will still do things when they have left Saint Mary's. And although most of them will be forgotten, as is the usual lamentable practice, the forgetting will be in lieu of a better cause: to remember the men who are the present students. For it is a strange thing in life that human minds cannot retain knowledge of everything and everybody—even minds so illustrious as that of Saint Mary's College!

FAREWELL

AGAIN comes an editorial duty that we would just as leave neglect, for the fulfilling of it means an awakening—a grand and bumptious awakening to the fact, however idealistic it might be, that we must relinquish a post that has been on the whole a most enjoyable occupation. The mentioned duty is to bid farewell, as gracefully and simply as possible, to the Collegian, to the students of Saint Mary's, and to our faithful readers.

And when we say faithful we mean faithful, for it is certain that at many times during the year the reader of these pages **had** to be faithful. To believe in any sort of college literary publication requires a faith that is second only to that of Saint Peter when he said: "Lord, to whom shall we go?"

There have been boring columns in the Collegian; in fact, were we not ultra-conservative (as editors are supposed to be) we might state the idea in this manner: There have been a few times when good, interesting work has appeared. Maybe that would express it better.

At any rate, a review of the past year shows literary work of a good average. We believe that the work done by the staff editors and correspondents of the Collegian has been of par value. At least, it has been equal to the accomplishments of previous years. More than that we are not in position to say, nor have we the right to do so. If it be better than we have calculated, the commendation will remain unspoken; if the opposite be true, the silent condemnation will suffice for punishment.

Only one thing remains: to offer a sincere appreciation to the men who have helped us during the year 1925-1926. And further, to offer even more sincere appreciation to the hundreds of kind inspectors of the Saint Mary's Collegian.

Merely that and nothing more. Farewell!

DANTE'S ATTITUDE TOWARD THE CHURCH AND CLERGY

ALL questions of Dante's orthodoxy have been raised since the eighteenth century. The bitterness which overcame Italy when the sixth centenary of Dante's birth was celebrated manifested itself by proclaiming the hostility of Dante toward Popes and religion. Protestants and their associates, feeling the modern origin of their system, claimed Dante as one of the precursors of the Reformation along with Luther, John Huss, Wyclif and Jerome of Prague, for he too dubbed the Papacy the "Bad Woman of the Apocalypse." And it is precisely this detestation of the Papacy which Dante has in common with the Protestants, that constitutes the essence of Protestantism. This detestation, however, is only in a material sense, as time after time Dante brings forth his reverence and regard for the moral power of the Pope and the teaching authority of the Church.

Perhaps the best proof of Dante's orthodoxy would be to see in what light he was held in his own day. His contemporaries did not regard him as a heretic. In truth, there is scarcely a heretical doctrine which Dante does not explicitly condemn; not one does he implicitly favor. There is not one apparently anti-Catholic passage in all his writings which must not be interpreted in a Catholic sense. He died in the habit of a Franciscan at a monastery in Ravenna. Chairs were established and endowed, all over Italy, for the explanation of his "Commedia." His portrait was hung in the church of Santa Maria del Fiore in Florence.

To be justified in our eyes an explanation of Dante's virulence towards certain Popes is necessary. It is to be clearly seen that in all cases Dante criticizes the man, not the office with which the man is invested.

Like nearly all unappreciated and persecuted men, Dante showed his humanity in peevishness and anger. Add to this that he was an intense Ghibelline, both by philosophy and by practice. Dante, the poet, was angered against Pope Boniface VIII, the personal enemy of the Pontiff's faction, and indignant because of the abuses of the Papal court then oppressed by the kings and by demagogues; but he was ever reverent to the keys, and devoted to the Faith of which Rome is the center and legitimate interperter. The cause of Dante's expulsion from Florence was the favor shown by Boniface VIII to Charles of Valois; consequently Boniface was to be treated as an enemy. This enmity, between Dante and Boniface, contained no element of religion and was brought about by the action of the Pope in his political capacity as king of the temporal possessions of the Church.

Dante was heartily devoted to the idea of the emperor's universal monarchy. He thought that peace could only be procured when there is some person who will unite men, according to their divisions, in nations and states; a universal monarch who is the principle of the unity of the human race as a civil society, just as the Pope is the principle in the moral society. All who opposed the emperor were mercilessly excoriated; witness his treatment of Lombardy, Genoa, Pisa, and his assignments of Brutus and Cassius, the betrayers of the emperor, to the lowest hell, alongside of Judas.

In the mind of Dante the emperor should rule all kings and therefore should rule the kings of Rome. He thought that the temporal power of the Popes was not only undesirable, but a hindrance in the way of their apostolic work. Yet Dante combated, not so much the Pontiff-kings, as he did the spirit of democracy. In this matter Dante is not consistent because at one time he will show his direct opposition to the temporal power of the Popes, while at another time, he will defend and uphold this power. In one place he extolled Charlemagne, the asserter of the Pope's temporal power, and exalted the Countess Matilda, the most profuse of all donors of dominion to the Holy See. Yet in his "Monarchia" Dante reproves Constantine for leaving to the Popes the imperial powers which were one and indivisible.

With only one exception, Dante's invectives against certain Pontiffs came from motives which had no relation to the Catholic faith. This exception is the case of Pope Anastasius II, whom Dante locates in hell because of alleged sympathy with the heresy of Photinus. But here Dante erred because of accepting the authority of such as Martin the Pole.

Dante takes much of his religion from St. Thomas Aquinas' great work "Summa Theologica," which he versifies. The Purgatorio of Dante is in itself a proof of his belief in the Catholic doctrines in this regard. The teaching of the Holy See as to the help that the Church Militant may lend the Church Suffering is brought out by the requests of many of the souls in Dante's Purgatory for the prayers of their relatives on earth. His explanation of the doctrine of Man's Free Will is taken from the teachings of St. Thomas Aquinas and is in accordance with the teachings of the Catholic Church. His symbolisms have direct reference to the truths of the Church.

So in conclusion we can see that Dante occasioned troubles and criticisms by bringing out the truth as he saw it. He is, as he described himself, "No timid friend of Truth."

—WILLIAM O'GRADY, '27

THE PHILOSOPHY OF DANTE

WHENEVER we think of the Thirteenth Century we always associate with it the building of great and majestic cathedrals, the growth and development of art and of physical science, the birth of religious orders, the beginning of a new political upheaval and the production of great and lasting literature. As we glance over the marvelous achievement of this great era we at once become aware that the rays of every contemporary light which stand for the highest attainments of the highest minds, focus in the person of Dante whom Carlyle erroneously calls the "voice of ten silent centuries." His masterpiece, the "Divina Commedia," is a huge cathedral in which are arranged, in artistic excellence, the complete knowledge of the period. Some people admire it for its human interest, others for its theological teachings but comparatively few ever recognize this great book as a philosophical work. In his dedicatory message to Can Grande della Scala, Dante himself tells us that the hidden meaning of the poem is moral philosophy.

In considering the sources from which Dante derived his great learning it is necessary for us to turn towards Greece in whose horizon he saw for the first time the light of philosophy in all its glory. There is quite some doubt as to whether Dante read Greek or not, but it is useless to speculate on this point because even if he did not know the language of Plato and Aristotle, he nevertheless made use of all the available translations of the works of these two giant pagan thinkers. Great as they were Dante was not satisfied with Plato and Aristotle alone, for we find in him also traces of Oriental philosophy. Those who doubt the authenticity of his Catholic belief may find an inkling of light in that Dante, not only sided with the schoolmen, but also showed in his work the influence of the teachings of Saint Thomas and Saint Bonaventure two of the great doctors of Christianity.

The philosophy of Dante, to be rightly understood, requires more than a mere acquaintance with the sources from which he obtained his great learning. It will be wise, I believe, before going into the details of Dante's studies to look into the causes which favored the development of philosophy. In the first place, the Church, which up to this time exercised the political guardianship of infant nations relinquished this power to its religious domain. The reform of morals and the tightening of disciplinary measures which were formulated and passed by the councils of Lateran, Lyons and Vienna. The religious orders, specially those of St. Francis and of St. Dominic, performed the work of love wherever they went. Schools of various sorts were opened, with Salerno being noted for medicine and Pisa for jurisprudence. Secondly, the sovereign Pontiffs especially Innocent IV, to encourage the study of philosophy, made it a prerequisite to the attainment of ecclesiastical honors. Thirdly, and, perhaps, the greatest of all, was the rapid multiplication of books and translations, which enabled students to acquaint themselves with the learning of antiquity.

In the philosophy of Dante are found two strong tendencies, the Aristotelian and the Platonic. That he influence of the former is greater in Dante is shown by the abundance of scientific accuracy and correctness of detail in the "Divina Commedia." Again Aristotle was to him "the master of those who know" and "the glorious philosopher to whom nature above all others disclosed her secrets." In questions of purely natural matter, Dante looked upon the Stagyrite as the last court of appeal. Although the poet recognized Aristotle a better teacher, his Platonic influence also shows to a high degree. Dante's theory of love, for example, resembles that of Plato, and his tenderness for Beatrice has often been called Platonic love. In what, we may ask, does Plato's claim to philosophy lie? In the work of the great Florentine poet is found the answer to this inquiry. In the first place, there is that metaphysical turn of thought; secondly, the metaphorical form of expression; and thirdly, the aspiration toward perfection and happiness. All of these tendencies lead toward the good, the true and the beautiful—the chief characteristics by which Plato is known to us today.

Now it remains for us to know another title by which Dante could claim his place among the greatest of philosophers. That he was a Stoic both in theory and in practice is manifested in the "Divina Commedia." The Stoics symbolized God and truth by light. Dante makes use of this symbolism to express his most sublime thoughts, especially in the Paradiso. "No poet," said Dinsmore, "has been more keenly sensitive to light."

Dante's self mastery is marvelous. During his exile he bore the bitterness of eating a stranger's bread with true fortitude like the Stoic that he was. In his search for more and more solitude we find him in the monastery of Santa Croce, standing silently in solemn contemplation of the arches and columns of the cloister, and when he was asked what he wished, he replied, "Peace." This peace he achieved only at the price of self-denial mastery.

The "Divina Commedia" is a picture gallery in which the philosophy of humanity and of history are taught by object lessons. In it he gave philosophical science a moral, political and universal direction, and in this manner Dante may be numbered as one of the precursors of modern rationalism. He had done his share as much as one man could in spreading the gospel of philosophic truth; first he showed that philosophy could be introduced into poetry and be used in every day life and still be philosophy. Secondly he popularized philosophy—popularized it in the sense that he stripped it of its mere wordiness, invested in it the glory of poetic expression, and gave forth its great lesson in the sweet and simple language of his beloved Tuscany. Love is the essence of Dante's philosophy and it was this love that urged him to search the length and breadth of land for the knowledge which he in his own words had said, "I hope to say of her that which has never been said of any other woman."

—JOSEPH IMPERIAL, '27

FLORENCE

ONE mentions Florence. A hundred equally significant things flash into mind: Dante, Michelangelo, flowers, the Medici, the Arno, Savonarola, Petrarca Boccaccio, Galileo, paintings and sculpturings, Bruneleschi, the Pitti and Uffizi palazzos, the Brownings, Raphael, Leonardo da Vinci, the duomo, Giotto's campanile. The place is one mass of stimulations. Whichever way one turns he is reminded of something great, something immortal, something remembered the world over. And one gets the impression that Florence is the most unique small city in the world because of the fact that it has more great connections with masters and events of significance than any other place in creation—with the possible exception of heaven, and perhaps hell.

Florence is a hill city, but vastly different from such places as Perugia or Siena. Florence's hills are low and rolling like those of San Francisco, and of about the same hue. One writer refers to this city as a "spot where God rested his finger but did not press." And winding among those hills, here and there giving an exhibition of silvery whiteness, the Arno rambles leisurely and unafraid, to cut the beautiful city of Florence in twain.

What sights the Arno must have seen! What men must she have seen and heard and perhaps engulfed! What events she must have witnessed as she rolled calmly along, past the palaces and within easy sight of the stately, lily-like campanile!

Aside from these associations, Florence is unique in the number of names applied to her. She has earned the approbation of many poets, and she has managed to retain the many live appellations given in moments of rapture: "City of Flowers," "Lily of the Arno,,' "Cradle of the Renaissance," "Mistress of Italy." Certainly these names were not misdirected.

The standard of the city is a red lily; and everywhere upon the streets may be found flowers, flower stands, and flower girls, with wares of the most variegated selections. Florence stands out of the Arno like a pure lily—white and clean and heavenly. And Florence is a cradle of renaissance because of the work of Lorenzo de Medici and of the geniuses whom he gathered to make immortal things for his city.

With hills like those of San Francisco; with a cleaving silver knife running through her very heart, Florence might resemble some other city. But with her memories; with her relics of art; with her marbles; with her architectural gems; with her associations in the literary field; with all these, Florence is above comparision. She is peerless and glorious with distinctions that mark her forever—Florence.

—LOUIS V. POMETTA, '26.

Books

ALBERT FARRELL

THE SAINT
By Stark Young

An impression—It is Good Friday, a seminarist is humbly praying for divine help, a procession passes beyond the sacred walls, the young man is tempted and plunges into the world. The man becomes an actor, then a low comedian; the girl leaves him and he wonders. It is again Good Friday, the idealist-visionary comes back to the seminar,—but no, he does not enter—and we wonder.

Mr. Stark Young's play is a well written and suggestive vehicle containing all the European tendencies, although the creature of an American educator.

"The Saint" compares very favorably with "St. Joan." They both have that suggestiveness that makes them great, and both are intended exclusively for educated people. But the work of Mr. Young also differs from Mr. Shaw's. It lacks the witty humor of the English play-writer and the presentation of that suggestiveness is entirely different. Mr. Shaw's cleverness often borders on the common, while Mr. Young's wit is essentially aristocratic. It is a hidden treasure that we must seek, it is not presented to us; his wit borders that irony which we often find in the philosopher's work. The thinker for instance, cannot help but smile at the imaginative seminarist failing as a character- interpreter to become a very successful low-comedian. We know that the greatness of Shaw rests largely on the sarcastic mood that sends us home to think and laugh. Mr. Young is entirely different. "The Saint," although it gives real enjoyment, yet produces a depression which we cannot overcome. We know his work is good, spiritually elevating, yet we are depressed.

The critic found in Mr. Stark Young's work a combination of "The Tree of Kerioth" and "He Who Gets Slapped;" the former in characterization and the latter in mood.

The visionary seminarist is a restrained modern Jude. The biblical traitor in Brother Leo's play was apparently moved by "unseen hands upon his shoulders," while the seminarist is the creature of the imaginary fate controlled by the author. But there the similarity ends. The young student of theology does not go through that powerful character development of Jude, the plot is not as important, nor the ending of the Saint as tragic as "so cold, so pitiless on the hill of skulls."

"He Who Gets Slapped," an internationally famous play, resembles Mr. Stark Young's work in the mood. The tragic love affairs of the clown (leading character in "He Who Gets Slapped") and the religious student, the theatrical atmosphere in the plays, that terrible depression, the European tendencies, are all very similar in both works.

"The Saint" is an excellent work to consider. It is one of those strange and unusual plays that one must not only see but also read. It is food for the mind. The technique of the author is admirable. It impresses even the most ignorant. The effect of the procession must be astounding, the audience goes home with that sense of needed spirituality which the idealist visionary was not big enough to understand.

The play is strongly philosophical. It makes us think if we are to appreciate and enjoy it. "The Saint" elevates our minds by giving that reality which hurts the conscientious sinner.

—LUIS DE LA PENA, '26

THE DWELLER ON THE THRESHOLD
By Robert Hichens.
(Century Co., N. Y. 1911)

In this strong psychological novel we find the author treading firmly upon thin ice and holding us by the sheer audacity of his conception. If you can picture two English clergymen, one a powerful, aggressive, dominating leader, the other a frail, weak-reed sort of person, changing characters by means of mesmeric practice with the unusual result of the weak overcoming and dominating the strong, you are in a position to appreciate the full significance of "The Dweller on the Threshold."

There is a spell about this story, a pathos and at times a veiled dislike, that grips as it weaves. That such an admirable commanding man as Marcus Harding should be overcome by his curate Henry Chichester seems almost beyond belief. Yet the retrogression of one coincident with the development of the other continues to take place until a complete reversal of character has resulted.

Yet the explanation is logical. Harding was the stronger, physically and mentally, but Chichester was unshakably moral. In the practice of his influence Harding always met a superior faith and a moral bulwark against which he could make no progress. He spent his strength trying to pierce this until he discovered that Chichester possessed a fundamental strength far superior to his own. As he had wasted his strength, Chichester had absorbed it until the pupil became the master and Harding became the subject instead of the medium. From being the most appealing pulpit orator of London, Harding dwindled until he became an object of pity to his parishioners; at the same time people commented on the tremendous power suddenly apparent in Chichester, who began to preach with a vigor and power never suspected of him.

Harding had been the active agent in beginning the mesmeric practices while Chichester had been very reluctant, but the tables underwent a turning and whereas Harding wished to bring these sessions to a close, the curate willed them to continue. Harding went from bad to worse, he became a sorry figure in the pulpit, lost his hold on his wife and finally died, outworn from his practices. Chichester too, underwent a subtle change, realizing too late that he had made his way upward over the drooping figure of his superior. Nevertheless Chichester was in the right, Harding had attempted to use him as a tool in his desire to communicate with another world and as such was responsible for anything that might result from his mesmeric practices. The reader experiences a feeling of repugnance as the heroic Harding becomes less and less what he had been. Chichester, too, does not appeal to us and in the conflicting wills of the churchmen our favor lies with Harding. The moral involved lies in the proper interpretation of Bacon, "a little science sends man far away from God. A great deal of science brings man back to God."

"The Dweller on the Threshold" is a real, vital novel. It breathes a strength that cannot be overlooked in its plot, its characterization and its atmosphere. London is an ideal spot for the staging of a psychical story. The very pages of the book are permeated with an atmosphere of heavy, dull mood which like the evening fog opens now and again to let in the illuminating rays of choice bits of deductive reasoning. Hichens has created a novel which deserves to be ranked well up in the field of fiction.

—ALBERT FARRELL, '26

BUILDING WITH WORDS
By Francis Kinsgley Ball

Francis Kingsley Ball in the preface of his volume declares that, "Composition if properly taught, is not dull, nor indefinite, nor insurmountable." In the popular fancy it is all of these and more but Mr. Ball in this elementary work succeeds in confuting this idea and in proving his proposition.

Following the preface there is a chapter entitled "What You Are Going To Do", in which the student is given an intimate account of what the author intends to accomplish and also an idea of what he and the teacher expect of the student. This foreword to the student is rather unique in pedagogical works and serves to effect the purpose of making the succeeding pages interesting and alive.

Another very commendable characteristic which subserves the general purpose of interest is the fact that the various grammatical rules are dealt with simply and in a style that is well suited to the subject matter. That is to say, the explanations do not require a supplementary elucidation by the teacher, but are easily comprehensible to the juvenile mind.

All these points contribute to make a work that in the popular estimation ought to be a curious anomaly as it combines interest and simplicity with such a musty, stodgy, prosaic subject as grammar. However, it is to be hoped that more anomalous works of the same nature appear and no one wishes it more fervently than the multitudinous host of school boys who are the ones most concerned.

"Building With Words" contains one hundred and eight lessons on those principles of grammar that occur most frequently in everyday speaking and writing. It also includes a treatment of the derivation of words, pronunciation, and punctuation. The work is arranged in a simple, logical manner and is easily understood.

—JOHN KELLY CLARK

FINALE

"And other men shall take their places and we shall not miss those who are gone."

With this issue of The Collegian the departments change hands. New faces replace the old and flowing pens that responded to the grasp of familiar hands now feel an alien clutch. Yet be it so.

Each year, tradition states, the chronicle of Saint Mary's grows bigger and grows better, and surely tradition and our oracle agree. From a dim past comes the living present and the uncertain future and back into the dim past even perhaps to oblivion go both the future and the future's future. This is the edict of fate.

But pleasant thoughts are worth recall and with those in whose company we have toiled we have a peculiar affinity. May it ever be the fortune of those who follow in the path which so many more able than I, have blazoned in the columns of our paper, to "carry on" with added worth and with more vision and more strength.

To him who follows, let him grasp the pen with firmer fingers than he who lays it down.

—ALBERT FARRELL

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Drama

I. R. McVAY

O'NEILL'S DRAMA

While we are on the general topic of peculiar tendencies of the modern drama, we may note a particular dramatist in whom these tendencies are very much in evidence, in the plays of his that have lately received the attention of San Francisco. The gentleman to whom we refer is Eugene O'Neill, who is considered by many to be the leading American dramatist—which may be so, but would leave much doubt as to the quality of the rest of the American dramatists.

But there is a certain English critic who thinks O'Neill's recent plays show a falling-off in their dramatic force. Considering the news of this dramatist's plays having come under the censor's ban in England and California, there is a certain timeliness in what Mr. St. John Ervine has to say. He expresses the view that Mr. O'Neill seems ill at ease with people who do not live in fo'c'sles and tenement houses.

"I imagine that educated people, especially those of them with cultured pretensions, profoundly bore him, and so he is disabled from humanizing them when he puts them into a play."

Mr. Ervine regards "Desire Under the Elms" as a lamentable piece of work and all the discussion about it as so much pother.

"Mr. O'Neill never forgot to sound a lyrical note in his plays until he wrote 'Desire Under the Elms.' His people never quite fell out of the divine image. They had enough of the god in them to remember in the most disgusting depths the sound of the divine voice. But in 'Desire Under the Elms', he has chosen to present us with men who are almost lower than animals. Here definitely is unredeemed brutishness. The people shed their humanity, until at last they are entirely bestial."

In the face of such criticism, which is based entirely on Mr. O'Neill's departure from things excellent and is not due to personal feelings, is it any wonder that civic authorities will raise a restraining hand and say, "No, you must not."

THE STUDENT PRINCE

On its second visit to the Curran Theatre, "The Student Prince" played to crowded houses. This type of production with its music and story seemed to catch a popular fancy in not only San Francisco but in cities all over the United States—and not without cause. In nearly all of us there is a certain justifiable sentimental strain, which, if properly sought for in stage presentation, reaps a great harvest from popular approval and leaves a satisfactory taste with the theatre-goer.

This drama, presented as an operetta, tells a simple story and greatly enhances the beauty of the situation by wonderful choruses and lyrics done by excellent individual voices.

The response of the public to this kind of stage piece makes one a little thankful that Mr. Shubert has sufficient sight of the fact that the public can be satisfied with something that is worthy of presentation. There has been of late a tendency of managers and producers to trot out the most unlikeable things on the public stage and answer all criticism with that lamentable excuse of supplying a public demand. Thus is theatrical garbage made lucrative box office bait. Competition prompts playwrights to become a little more daring and producers a little more unscrupulous. So, when a production like "The Student Prince" arrives in our midst, we do feel a bit easier and more gracious when the public demonstrates that the producer's guess as to the nature of the theatrical demand is not limited to those offerings that neither charm nor flatter an audience.

The story of the Prince tells of a young man who, with a little freedom from the stiffness and insincerity of a court existence, has fallen in love with a little serving girl, the toast of the students of Heidelberg. When the time comes for his return to the duties of the state, the Prince is torn between the choice of love and the duty he owes to his country. The state wins and in the struggle some very good dramatic effects are produced. Especially does the situation make itself felt in the third act, when many factors have contrived to remind the young monarch of the happiness that has been left behind and the rather empty outlook with which he faces the future. In the soliloquy that is used, the theatrical effect, and the song both create a dramatic atmosphere that reaches out and holds an audience.

The music and the story in this operetta have some reality; they are both distinctly well done and we hope that more of these offerings will be forthcoming.

SUMMER STUDIES IN STAGECRAFT

Anyone who might have the opportunity of visiting The Eucharistic Congress in Chicago this summer, might also be interested in the invitation extended by the Amateur Art Associates of Chicago. This group has been organized to foster Catholic principles in the drama and to represent true art ideals. There is a general invitation to their exhibition in which plays that have had presentation and those which may be presented by Catholic groups, will be shown. Following the exhibit a special course in stagecraft will be presented to limited classes. Further information may be secured by addressing inquiries to C. M. Young, Managing Director, Room 1442 Palmer House, Chicago, Illinois.

—I. R. McVAY

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HARRY BURTT ANDREW B. HOUSE

AN IDEAL NEWSPAPER

"To please everybody and yourself, is impossible." Write a novel that will act as a stimulant to youth; be entertaining to an old man; and still win the praise of the critics—how many authors have accomplished this? Even William Shakespeare, the dean of dramatists, had more books written about the method he pursued in his writting, than perhaps any other writer.

In the early part of the sixteenth century, during the Revival of Learning in England, appeared a book by Thomas More, known as "Utopia." This book dealt with a strange land. Far distant from this part, the Kingdom of Nowhere settled all questions of society in a common-sense manner. Every person—whether he possessed a remarkable intellect or not—was satisfied. And that is the important thing. Not that all questions of government and religion were settled in a sane manner; but that all of the people were happy.

An Ideal newspaper then. Must it not also possess this quality—appealing not to the fortunate few, but to those people of whom we hear little—the ordinary ones? True, some papers please the majority, and in that sense may be considered Ideal. And there are many such publications, judging from records kept of the paper's distribution and sales.

News from foreign lands; the latest happening at home; articles from the pens of the foremost thinkers coupled with the latest scandal; things pertaining to the home; the improvement of yourself; and a special section for sports—that is the content of our newspapers. From such an array of topics each person should be able to find something of interest.

And in this sense the publication of a modern Daily in a large city is an Ideal—it aims to please the people and does.

—HAROLD DOBBINS, Ac. '27

THE CHORAL SOCIETY

At a very impressive dinner, the members of the Choral Society of the College held their last formal meeting and concluded the year's work quietly; convinced that progress had at last occupied itself in the interests of the society. True, the organization did progress and it attained immediate results under the leadership of Brother Henry, who acted as moderator since the inception of the club ten months ago.

The members of the society fulfilled their part splendidly in all that was asked of them. Although the public entertainments given by the Glee Club have been limted to a relatively few in number, they are of the highest quality. The Glee Club composed of some forty members appeared before the public at the Cottle Contest and demonstrated in a remarkable manner just what they were able to do. The final appearance of the Glee Club will be at the Comencement exercises.

ANNUAL DEDICATED TO BROTHER LEO

With the publication of the 1926 annual has come a number of startling things, chief among which is the dedication. Fittingly, the work has been done in honor of Brother Z. Leo, in appreciation for all the direct advice and inspiration which he has caused at all times. As a teacher, as a friend, as a litterateur, and as a scholar, Brother Leo enjoys a reputation of highest caliber. And in keeping with the genuine love that the students of Saint Mary's and especially the Junior students, hold for this able professor, the class of 1927 dedicated the classic literary production of the year to him.

THE LITERARY SECTION OF THE ANNUAL

Much thanks is directly due to Mr. Richard B. Maher, the energetic and somewhat sardonic editor of the literary section of the annual. Regardless of what he opined in forecasting the success of his section, the literary content of the Collegian Annual was worth much praise.

The articles were short, for the most part, and original in great part, the whole works was good reading. Aside from the literary work done in the section proper, there is the literary make-up of the remainder of the book. All in all, the work was representatively good.

A LAST GLANCE

After the date of publication arrives and the Collegian Annuals have been given out, the procedure is to look at the book, criticise or commend it, have it written upon, look at the sports, and some time next vacation read the written parts. Perhaps we will come across the article branded "Editorial." Those of us who think will read it and think a little; perhaps not of the editorial itself, but of him who wrote it—the editor.

It has often been said that the editor's work is dirty work. The statement is incorrect. Editor's work is dirtier. And usually the editor wins recommendation for those things which are wrong in his production. Very seldom one finds a praising of an editor's accomplishment, and usually the editor works and suffers and sweats and whistles in silent agony.

Accordingly, I take this momentous occasion to thank and commend a real, worthy editor: Mr. Ray Keegan. Furthermore, I am here to praise him, for he has done good work. The Annual stands as sentinel to his accomplishments, but if possible I would stand another sentinel in the way.

When a book comes out nice and neat in a soft brown overcoat, people react variously, usually failing to grasp the essentials, but one thing no one appreciates and that is the many months of labor, the many nights of worry, the many days of torture that an editor must endure. Mr. Keegan endured them—I am certain of that from first-hand information. In fact, he even arose from a hospital bed to direct the work on the Annual—that is worthy of much praise. I am sure that Mr. Keegan is honored by the good quality of the work in the Annual, and I am also sure that he is not honored by half enough.

LOUIS POMETTA, Editor.

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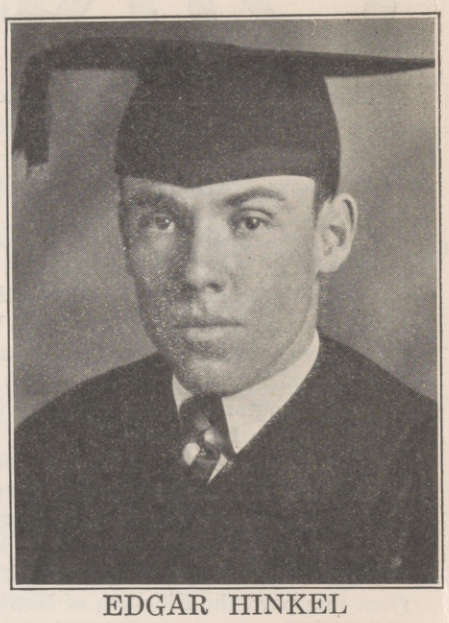
THE CLASS

JOHN GARAVENTA

FRANCIS McCARTHY

BERNARD RICE



EDGAR HINKEL

THE CLASS OF 1926

The class of 1926 of Saint Mary's College is the biggest graduating class in many, many years. To say that it is big is not necessarily a degrading observation, for this year's class is the remainder of a group of over sixty that started college four years ago.

On the evening of May 20 there will be seventeen men receive the bachelor degree from the College. These men represent the schools of Arts and Letters and of Commerce, and form a representative group of each college. The men who will take degrees of bachelor are:

School of Arts and Letters

Louis Conlan	Brother James
Stephen Driscoll	Brother Julian
Albert Farrell	Elton Lawless
John Garaventa	Gerald Martin
Edgar Hinkel	Francis McCarthy

Bernard Rice

School of Commerce

William Crowley	Luis de la Pena
Paul Hungerford	George Palmer
Daniel Murphy	Louis Pometta

VALEDICTORIANS

According to the usual custom, the graduate in each college having the highest scholastic record for his college course is given the privilege and honor of delivering a valedictory address.

The men selected for such honor this year are Brother James, who will represent the School of Arts and Letters; and Louis Pometta, who will represent the School of Commerce.

During his career at Saint Mary's Brother James has always distinguished himself as a scholar and speaker, ranking among the leaders in all the courses which he followed. For the past six months he has fulfilled the obligations of principal of the high school, having finished his scholastic work at Christmas of 1925.

DISTINCTIVE GOWNS FOR COMMENCEMENT

In order to distinguish the men taking degrees from those receiving Junior Certificates on the night of Commencement, special caps have been made for the Seniors. The gown of regulation black will be accompanied with the usual style of black cap, but the tassle will be a combination of red and blue instead of the plain black used heretofore.

The innovation will be pleasing, and will help to make a distinction between the graduates and the lower classmen.

ATHLETES TO RECEIVE DEGREES

To prove that the Class of 1926 is evenly balanced, one need only gaze at the athletes included in the graduating list. Four men who have figured prominently in Saint Mary's athletics will receive the bachelor's degree on May 20. They are: Paul Hungerford, Louis Conlan, Albert Farrell, and Elton Lawless.

Hungerford played four years as regular on the football squad, and assisted in 1925 with coaching duties. Conlan, besides having acted as president of the Associated Students during the last year, occupied a regular position on the football varsity for three years, and played guard on the basketball squad for three also. Due to injuries he was unable to lead the basketball squad during the 1925 season, but this year he filled the bill admirably as captain and guard. Albert Farrell is a letter man in both basketball and baseball, having enjoyed a successful season in both of these sports during the spring of 1926. Elton Lawless is a four year man in basketball and acted as temporary captain in 1925, when his pal Louis Conlan was unable to participate. He also played on the football squad for four years.

All four of these men have ranked as good students as well as athletes and have won fame for themselves in more ways than one.

HONOR STUDENTS

The prospective graduating class of 1926 will be distinguished, among other things, for having an unusual percentage of honor students among its number. Even one honor student a year is a normal good score, but this year's class seems to take exception to many things. A percentage of four in seventeen is exceptionally good.

The men who have merited honor degrees by their performance of high-grade college work are: Brothers James and Julian, students of Arts and Letters; George Palmer and Louis Pometta, students of Commerce.

These men, by virtue of their high marks in their four years, have earned the honor degrees, and have won for themselves the leadership of the 1926 class.

THE SENIOR BALL

And the last was greater than the first! The Class of 1926 capped its social history as an undergraduate body by staging a formal ball of excellent merit. True to form, as at all other social functions fostered by this year's graduating class, the last event of the social year was marked with dignity of a real sort, and distinction of a still more real sort.

The Seniors, by virtue of revenue collected from previous informals, were able to give an invitational formal at the Twentieth Century Club in Berkeley on the evening of May 8th.

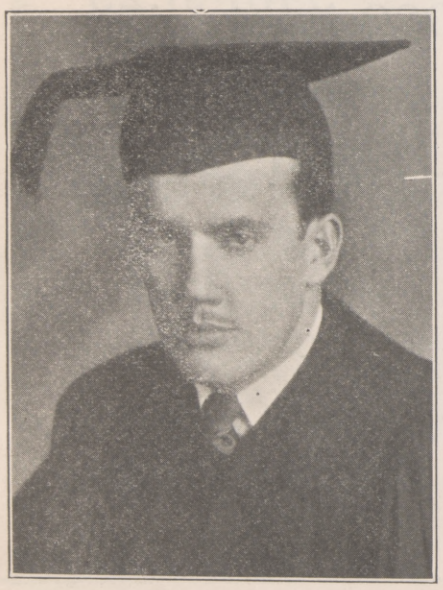
There was the usual good music and there was the usual good crowd. But most striking of all was the usual good atmosphere that has always attended the doings of the twenty-six men. Good fellowship prevailed; every one knew every one else, and the company was mutually enjoyed by all.

This year's Senior Ball is just another of the many things that the Class of 1926 has started—or at least revived. There has not been a real Senior formal for many years at Saint Mary's and this event did much good in again starting the tradition. Aside from the Seniors themselves, all will remember the Senior Ball of 1926 as a real event.

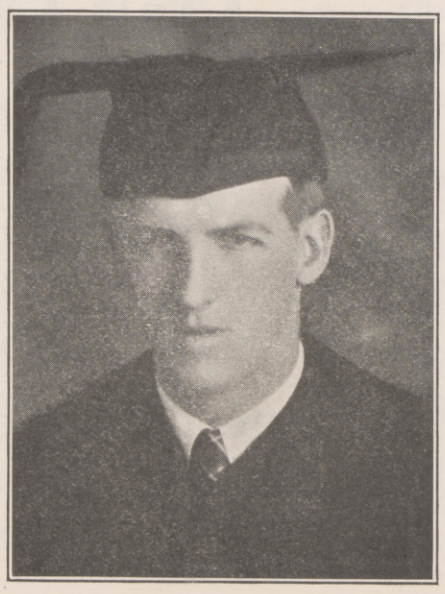
KANSAS

I once knew a fellow named Paul,
Who thought he could play football.
But a run did he try,
And was kicked in the eye;
So he quit and was coaching last fall.

GERALD MARTIN

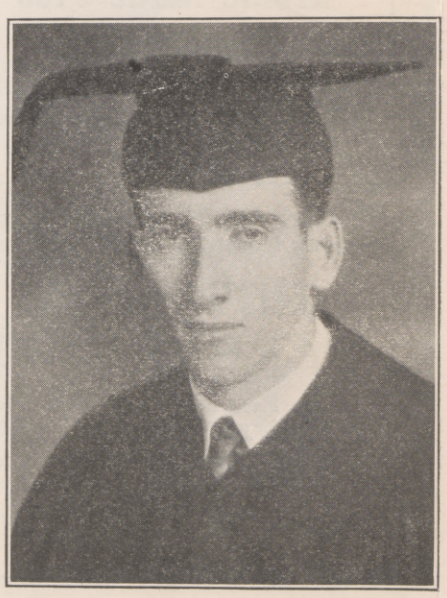


ELTON LAWLESS

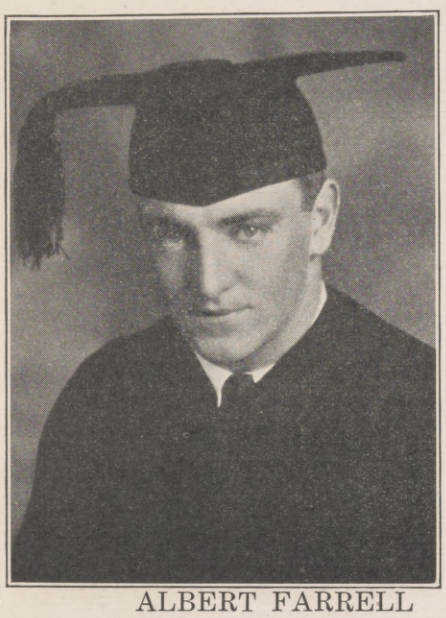


LUIS DE LA PENA

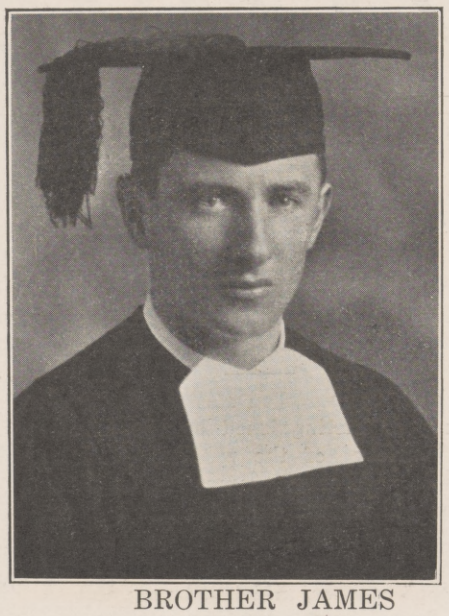
STEPHEN DRISCOLL



OF 1926



ALBERT FARRELL



BROTHER JAMES

DANIEL MURPHY

GEORGE PALMER

THE SOPHOMORE BANQUET

The Sophomore Banquet and farewell dinner, the final class function of the year, was held in the Italian Room of the Hotel Whitcomb on Tuesday, May 4th with tremendous success. The affair can be recognized as one of the social triumphs of the year for it certainly conformed to advance notices.

The evening was enlivened with speeches by Brothers Agnon, Henry and Lawrence, who praised the students heartily for all the work they undertook during the past school year. Fifty sophomores and five honored guests crowded the hall, and with Francois Biane as toastmaster, reviewed the past activities.

JUNIOR CERTIFICATE CANDIDATES

Seventy-six candidates will be awarded their Junior Certificates this year at the Commencement exercises, showing an amazingly large increase in the number given out last year. The Commencement of last May marked the initial presentation of Junior Certificates and at that time twenty-five received the much desired award signifying the completion of all Lower Division work. This increase illustrates the realized significance of obtaining the Certificate immediately upon the completion of Sophomore studies and making it the cardinal aim of those eligible students.

MEESTER MASSA

Young Massa playa da piana,
And he eata da cheese wid banana;
He mooch funny fellow,
His ties ees bright yellow,
He's a hard-boiled egg from Montana.

REMEMBER THE HANDBOOK

Bigger, Better, Novel! The Handbook will be something no student can be without next year simply because it will contain everything you will be curious to know about and to see. Francois Biane and Leo Rooney are spending every available moment they have in connection with the business of the publication and their work alone has added numerous distinctive features to the book.

A. P. G. U. INITIATION

The Spring initiation of new members into the A. P. G. U. Literary Society took place on the evening of May 5. For the period of a week previous to this auspicious occasion the prospective members were persecuted into wearing such odd and foolish things as green gloves, beautiful signs and stray clothes pins. By the time the actual proceedings began the budding litterateurs were prepared for anything.

The usual ceremony was pronounced variously by the new men. The general concensus of opinion favored the idea that it was "very impressive", and let it go at that.

Following the initiation, the members entertained and were entertained at a luncheon supplemented by a program.

The members taken into the society were: Al Buxton, Mel Cloney, Andrew House, John O'Kane, and John Halley.

SAINT MARY'S SCIENCE CLUB ELECTS OFFICERS

Saint Mary's Science Club held the last meeting of this scholastic year on April 29, 1926, at which next year's officers were elected. Officers for the ensuing term are Justin Rogers, president; Fred Roumage, vice-president; Thomas Burns, secretary-treasurer, and Thomas Guerin, sergeant-at-arms.

The men who have been at the helm of the society for the year ending May 20, 1926, are William O'Grady, president; Justin Rogers, vice-president; Joseph Imperial, secretary-treasurer; and William Page, sergeant-at-arms. These men, as charter officers, have completed a term of office which has proved very satisfactory.

The society was organized in February, 1926, by the Science members of Saint Mary's College for the purpose of stimulating interest in scientific endeavors. This purpose was to be realized by securing, at regular intervals, prominent lecturers to address the club on topics pertaining to Science. During the first two months of the club's existence it has had Brother Leo, who spoke on "The Scientific Spirit", and Brother Agnon, who lectured on "The Wonders of Astronomy," to address the members.

Judging from the elaborate plans made by the new regime next year the Club will gain recognition as one of the leading societies of the College.

THE NATIONAL ORATORICAL CONTEST

The inter-sectional Oratorical Contest, recently held at the Athens Athletic Club on April 29, was won by Gerald P. Martin, who, bearing the colors of Saint Mary's College, defeated the representatives from the Fresno State Teachers' College, University of California, the College of the Pacific and the University of Santa Clara. The contest was sponsored by the Oakland Politicians' Club, and concerned the essentials of the United States Constitution.

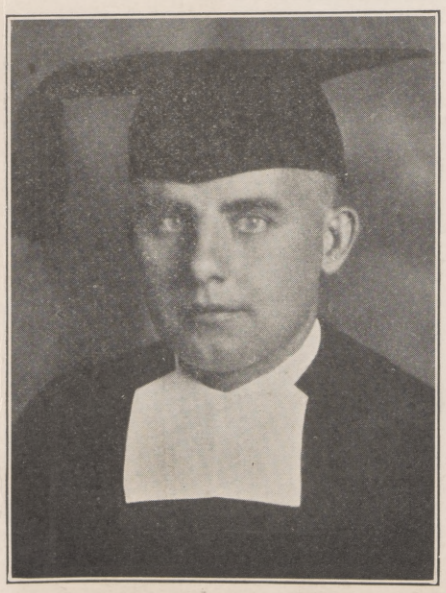
The orations were particularly interesting, each speaker adopting a distance from the subject which enabled him to get suggestiveness, history and personality into the same perspective. Mr. Martin's oration was masterfully done and attractive.

The final contest, called the National semi-finals, in which Mr. Martin will be entered, will be held at Stockton with representatives from the University of Washington, the Oregon Agricultural College, University of Southern California, University of Montana, and the University of Idaho competing against him. The winner of this contest competes in the National Finals to be held in Los Angeles, the conqueror being declared the National Champion.

MODERNITY

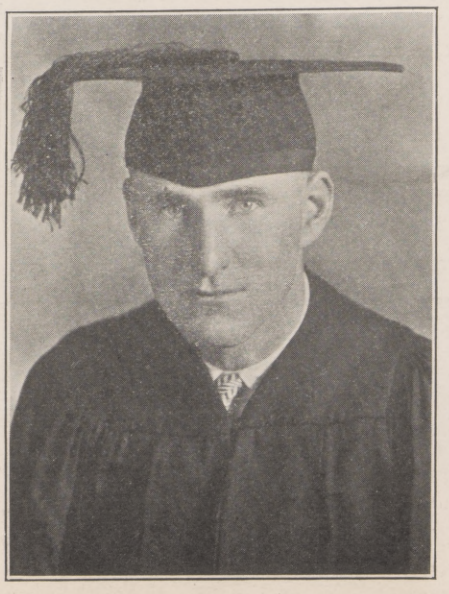
Battered fenders, squeaking horn,
Bolts are minus, the top is torn;
Engine's loose,
Runs like a goose,
And quiet as a thunder storm.

BROTHER JULIAN



WILLIAM CROWLEY

PAUL HUNGERFORD



LOUIS CONLAN

Sports

RAYMOND ARATA

GEORGE CLAUSE

FAR WESTERN CONFERENCE MEET

Now that the Far Western Conference Track Meet is a thing of the past, now that the current Saint Mary's track season is at an end, we are able to sit back and make a prediction as to the progress of track at Saint Mary's in the future. And what are the prospects? From all indications they are none but the brightest. If the present pioneer track-squad is a premonition of what is to follow, the Saints will soon rank among the best in track circles.

Much credit is due to Coach Smithson, who, by his untiring efforts, gave to Saint Mary's a track team that was every bit a thing to be proud of. With nothing but green material, he was able to create a squad that scored 26 points in the big meet of the year.

Leo Rooney was the big surprise of the meet; he upset all the "dope" by stepping out and defeating the two favorites in the 440-yard dash; Leo was also a member of the winning relay team. "Scotty" MacIntyre was another surprise taking two seconds in the dashes and ran in the rally. Boyd Smith placed in three events; he took two to thirds in the sprints and a second in the broad-jump. The other Saint Mary's point winners were Roumage, Scarlett, LeSage, Reinhart, Knowles, Silveira.

The results:

Mile run—Clover (N.), Coe (P.), Worden (N.), Roumage (S. M.), Time 4:38:4

100-yard dash—Robinson (N.), Kellogg (N.), McIntyre (S. M.), Smith (S. M.), Time, 10 seconds flat.

Discus throw—Corson (P.), Waters (F. S.), Olsen (F. S.), Scarlett (S. M.), Distance, 127 feet, 9 inches.

440-yard dash—Rooney (S. M.), Ferguson (N.), Stark (P.), Carpenter (F. S.) Time, 52.8.

120-yard high hurdles—Towle (N.), Miller (P.), Kaster (F. S.), Leavitt (N.), Time, 15.3.

Pole vault—Crew (N.), Leavitt (N.), and Burr (F. S.) tied for first; Chastain (P.), fourth. Height, 11 feet 7¾ inches.

Shot put—Allen (N.), Corson (P.), Mosher (F. S.), Olsen (F. S.), Distance, 43 feet, 8½ inches.

Two-mile run—Ede (N.), Coe (P.), Worden (N.), Reinhart (S. M.), Time, 10 minutes 23 8-10 seconds.

High jump—Kaster (F. S.), Watson (N.) and Melindy (N.) tied for second; Crandall (P.), LeSage (S. M.), Scarlett (S. M.), and Easterbrook (P.) tied for fourth. Height, 5 feet, 8½ inches.

Javelin throw—Reimers (P.), Winer (N.), Bettencourt (S. M.), Scarlett (S. M.). Distance, 161 feet.

880-yard run—Hartung (N.), Clover (N.), Mackay (P.), Silveira (S. M.). Time, 2 minutes, 3 4-10 seconds.

220-yard dash—Robinson (N.), Kellogg (N.), McIntyre (S. M.), Smith (S. M.). Times, 22 2-10 seconds.

220-yard low hurdles—Miller (P.), Towle (N.), Moffatt (F. S.), Kaster (F. S.). Time, 26 seconds.

Broad jump—Ginsburg (F. S.), Smith (S. M.). Wilhelmsen (F. S.), Royce (P.). Distance, 22 feet, 2 inches.

Relay Race—Won by Saint Mary's (Bettencourt, McIntyre, Knowles, Rooney); Nevada second, Pacific third, Fresno State fourth. Time, 3 minutes, 32 6-10 seconds.

SAINTS TENNIS TEAM DEFEATS ALAMEDA

Saint Mary's racket wielders gained a notable victory over Island City Tennis Team when they took seven out of the nine matches, losing only two of the doubles. Playing on their own courts the Saints showed good form and were able to annex all six of the singles. The Alamedans gave the Saints stiff opposition in each match, causing all but four to go to three sets before acknowledging defeat or victory. Captain Charles Thompson of the Island Team extended Sherwin to his best before losing, in what was the best match of the morning. Clarence Leal celebrated his return to form by winning from Buhl in three racking sets featured by long rallies and briliant shots by both men. Leal started off with a whirlwind attack but eased up in the next set, with the intention of running Buhl till he tired. Buhl caught the situation and ran as long as it pleased him and then sent Leal on the defensive by turning the tactics. Leal lost that set and the next. the crucial one of the match turned out to be all in Leal's favor since he returned to his smashing net attack.

The doubles were not so successful partly due to the fact that the doubles game is the favorite Alameda game and partly due to the fact that Saint Mary's has but one regular double team of Leal and Clause. These two were the only winners of a double match for Saint Mary's but the singles by far overbalanced the two losses in the final matches. The summary:

Sherwin d C. Thompson	6-4, 5-7, 6-2
Lopez d. Brandenburg	6-2, 8-6,
Clause d. Lisman	9-7, 6-4,
Leal d. Buhl	6-4, 2-6, 8-6
Henkle d. J. Thompson	6-4, 6-3
Cleary d. Hall	6-2, 6-4

Thompon and Brandenburg d. Lopez and Clause, 5-7, 7-5, 6-2.

Clause and Leal d. Lisman and Buhl, 4-6, 6-1, 7-5.

J. Thompson and Hall d. Henkle and Cleary, 6-3 and 6-4.

ATHLETICS WELL HANDLED IN ANNUAL

The athletic section of the Annual was this year distinguished by the number and variety of the pictures included therein. After all, games can be traced in only the usual old way; and the usual old way is by far the best in this regard. But in the matter of pictures, both of coaches, athletes, teams and action in games, the 1925 Annual has done well and better.

Perhaps the most outstanding feature of the photographic content of the athletic section were the pictures of Slip Madigan. Opposite a full figure cut is a head view of the typical Madigan smile—that smile that we all look for and expect, and find; that smile that has made Madigan a favorite among the ranks of sporting public and sporting writers.

The action pictures of the football games were very good, being clear and containing what they are supposed to contain—action.

OUR ATHLETIC ACHIEVEMENTS

In reviewing our athletic achievements of the year, we find that Saint Mary's has accomplished much.

Our football squad, while defeated twice, won the majority of its contests, and was rated among the first four college teams on the coast. In baseball, we won the Pacific Coast championship with one of the best teams that Saint Mary's has produced in years. The basketball team, after a late start, finished the season strong with eight consecutive victories, winning the Far Western Conference Title. This, however, had to be forfeited because of a Faculty ruling that prohibited us from accepting the challenge of Fresno State Teachers College, who were in second place. Our track team, enjoying its first year, accomplished far more than any one had hoped for, and gives promise of developing into one of the strongest on the coast.

With all the prospects that will be on hand for next year, our athletic teams should be more successful than ever before, and should do much to spread the name and fame of Saint Mary's, throughout the country.

BATTLES OF THE CENTURY

By Ray Arata

"The Battle of the Century!" How many times have we heard this slogan during the last half decade. Time and again, some enthusiastic publicity man resurrects the saying to attach it to a promising colorful athletic contest. In most cases these "Battles of the Century" have turned out to be "flops."

The first "Battle of the Century" that I recall is the Dempsey-Carpentier pugilistic encounter. For weeks before the fight newspaper reporters were filling sportdom with thrilling predictions of what would happen. What did happen? Those persons who paid high prices to see the contest saw nothing but a ten-cent exhibition.

A while back another "Battle of the Century" proved to be a "flop." It was the meeting of Charles Hoff, Norwegian track athlete, Harold Osborne, and Emerson Norton in a seven event track encounter. As events turned out, Harold Osborne was forced to retire early in the contest and Hoff won five of the seven events.

The only "Battle of the Century" that proved to be one, was the encounter of Helen Wills and Suzanne Lenglen. Although defeated, Helen put up a great battle; truly a "Battle of the Century."

This slogan has become such a habit that the public has commenced to sit back and scoff at each succeeding "Battle of the Century." What will be the next one?

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